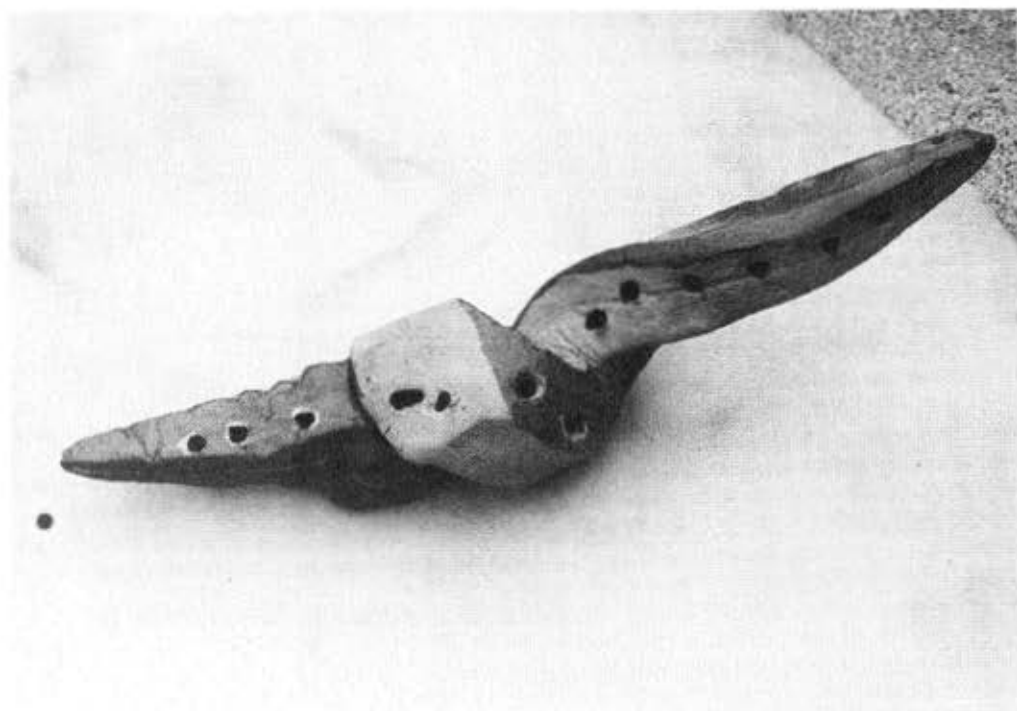
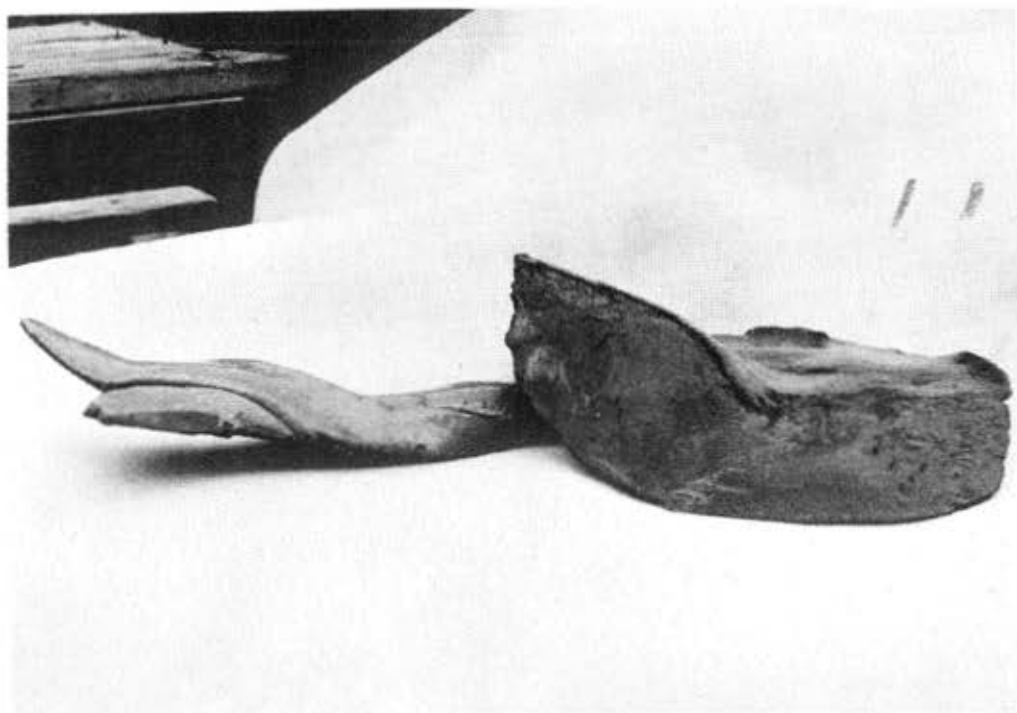
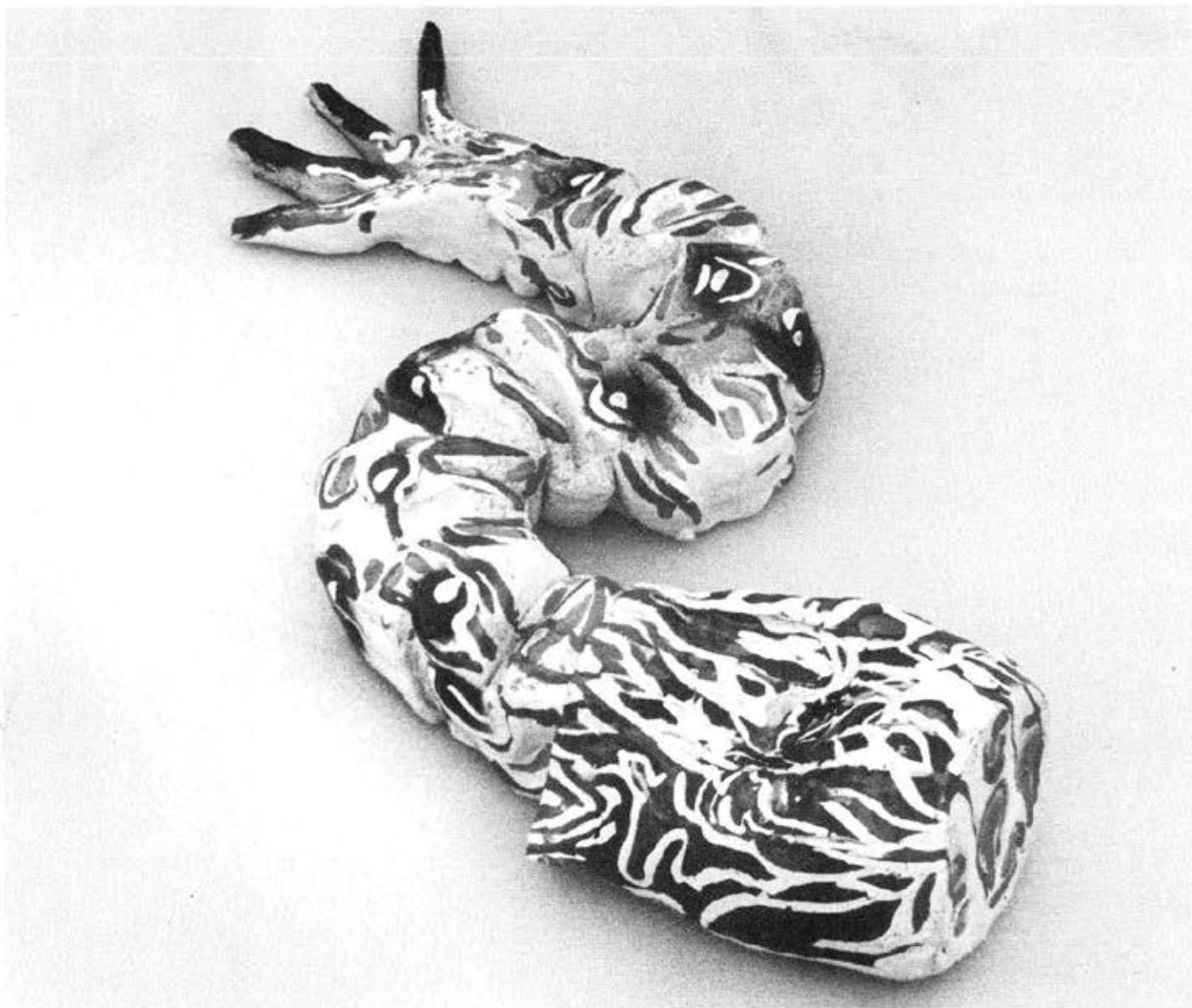


WESTERN POTTER

#9.

July 1967





Cover:

Polychrome ceramics
blue, red, yellow, white

by D'arcy Henderson

EDITORIAL

Much has been said about methods for surfacing clay. Some stolidly maintain that glaze is most proper, others show interest in combining glaze with overglaze enamel. Children, who are not indoctrinated with these traditions, readily use their school water paint box to cover clay with colour and design, thereby imparting a special excitement and quality to the objects they create. So too the people of Mesopotamia, Egypt and Greece used paint to enhance bas reliefs and statues.

Several contemporary artists in our area are exploring media other than glaze as a surface for clay. An impressive vase with brittle-dry orange peel imbedded in it comes to mind. Acrylic, oil and enamel coated clay objects have been displayed in Vancouver galleries. A bulletin from Toronto shows David Long's clay cubes with photographs printed directly upon them.

We potters can certainly find interest here. We pride ourselves on sensitivity to form, colour, and surface texture. Some among us are disclosing new prospects.

In this issue two such artists present their work:

D'arcy Henderson, a painter who has become interested in clay as a form-surface upon which to paint, presents his philosophy in his own inimitable (and elusive) style.

Gathie Falk, both painter and potter, uses her impressions after a recent visit to "Arts of the Raven" as an introduction to her most recent work.

Editor

Painted Pots - Why Not?

D'arcy Henderson

Earthy potters have their beautiful glazes, prized clays and aesthetic values. Yet clay is beautiful in unshaped-shaped lumps, painted yellow, red, blue.

Where is 'pottery'? utilitarian, round, square, scribed, incised 'pottery'; instantaneous creation, accidental aesthetics, glazes, cracks, runs, mistakes - beautiful mistakes.

Painted pots - why not?

You say you don't paint a 'pot'; you paint ... paint; paint houses, cars, light posts, mail boxes; paint ... a thing.

You cover clay with a glaze. So what's the difference in using paint?

There have been and will always be 'pot' potters and 'glaze' potters, for when a man wants a utensil he creates a useful facsimile in clay. There will be painted pots for when a man wants himself he explores himself. 'Pottery' is not what he explores. Creation is the thing. The thing is the message. Mind is the medium.

Each man seeks his own mind and needs the words 'pottery', 'sculpture', 'paint', 'values'.

'Pottery' or 'non-pottery' is not the question.

Glazed pots exist when clay is formed according to accepted values at the time.

Painted 'pots' are no longer radical except to hermits and 'potted' potters.

There are painted things that have yet to exist. Paint a 'pot' twice and you have painted a painted pot = painted, paint, pai ... p ..

p.p.p.p. = shape - or = covering, surface. Yes! to me and you.

I don't paint 'pots' or I'm not a 'potter' - I'm not a 'painter'.
'Potter', 'painter' are words.

'Painted pots'.



Gift Box ... by Gathie Falk

Earthenware painted with white enamel
undercoat, pink enamel, aluminum
paint, and lucite.

... by Gathie Falk.

The Indian of today should be sculpting beer cans out of argylite, or, better still, out of scrap car parts.

It is not that there aren't any more bears, eagles, and mountain lions, or that an acquaintance with bears, eagles, and mountain lions is to be regretted in this day; the reason for my assertion is that many Indians are more intimately acquainted with the beer can and the village scrap heap of dead cars than they are with the struggle for survival against wild beasts.

Parenthetically, this is not intended to be a criticism of Indian living habits or of the change in their living habits; everyone's living habits have changed within the last hundred years; it is mostly a criticism of the source of the usual Indian artist's inspiration and of our acceptance of the validity of his work when he is using the motifs of his forefathers.

This romantic idealization of and concern with, earlier pursuits is something that might have been paralleled by Michaelangelo's finding himself a nice cave and drawing hunters with primitive weapons chasing primitive animals.

Anyone can, of course, make anything he likes and call it art, but for the sake of impact it is necessary that the artist be acquainted with his subject to the point of saturation.

I am making gift boxes out of clay and painting them with acrylic paint, aluminum paint, enamel, and lucite. Sometimes, when I want to be sarcastic, I paint the clay with oil paint.

... from Canadian Craftsmen's Association
Special Bulletin

EXCISE TAX

The Federal Government has encouraged us to pursue the matter of alleviation of Excise Tax for craftsmen and artists. The matter now hinges upon a suitable definition of the product which will be

sufficiently general and clear and will differentiate these products from those which the Government intends to continue to tax. All going well, there is a possibility of a general exemption by the end of 1967. The Association is continuing to work with the Government on this matter.

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TAXATION AND THE CRAFTSMAN

... from Canadian Craftsmen's Association Newsletter

On March 4th of 1966 a Brief requesting relief from Federal Excise Tax for all artists was sent to certain ministers of departments in the Federal Government who have an interest in this field. At that time we received courteous assurances that the brief and the problems outlined in it would be given consideration. We suggested alternative methods by which relief might be offered based on the assumption that the government intended to exempt visual artists and that there should be no intent to discriminate against certain visual artists.

We were recently asked and agreed to support the appeal of sculptor Gerald Gladstone against an assessment of \$15,000 for a work commissioned by the Federal Government for Expo '67. The prosecuting government department's claim was that the piece in question was not sculpture (which is exempt under the regulations) because it had moving parts and incorporated motors, thus it was a "mechanical device" and subject to excise tax.

At the last moment the Department of National Revenue decided not to contest the appeal, and while we rejoice for Mr. Gladstone, there will now be no ruling on which we had hoped would be one outcome of the appeal.

We were recently informed that the tax regulations have indeed been revised, but examination of the present regulations reveal no general relief on definition of art. In general the problem remains the same with painters and sculptors exempted and other artists liable for the tax.

One minor alteration may be of interest to jewellers, potters and others whose work may be of a sculptural nature. The old regulations exempted sculptures and replicas if the Director of the National Gallery designated them as being of a "cultural character". This regulation

I started out as a painter - I'm a failed painter. A lot of people have come into ceramics and into the craft world generally as sort of refugees from the world of the so-called "Fine Arts" and into the world of Crafts. In my case, when I became involved with pottery I found quite a sense of release in it. I felt that more of my skills and more of my abilities were drawn into the work than had been the case when I was painting. Of course, when you're a potter you have to be a bricklayer and pipe-fitter. I found I had a little talent in all these things, and even a little talent in business (not much). One of the things that really attracted me into ceramics was the very pragmatic one of making a living. I was seeking an independent way of existing - some way that I could live and still make use of my talents, such as they were, and my interest in art. It did work out that way for me - I did support myself through pottery for quite a while. I found it a very exhausting, but on the whole, rewarding kind of experience. When I got a little deeper into pottery, I began to sense more dimensions to it, more angles, more things there that I hadn't known were there, and I came to realize that my training in art had been awfully one-sided. I studied History of Art at the University of Chicago. Our teachers never mentioned the so-called "every-day arts". They never mentioned the Primitive Arts or the Arts of the Craftsman. We studied Renaissance Art and we studied all the different phases of art, but this other thing was entirely neglected - and that's all wrong, isn't it? The idea that art only involves Painting and Sculpture, that it is centered on the kind of Art that was developed in our culture since the Renaissance, is a terribly one-sided view of what art really is, in my opinion.

As I studied pottery more and more, I came to the surprising discovery that a teabowl, a Japanese teabowl, is as great a thing as Michaelangelo's "Last Judgement". That idea might be incomprehensible to a lot of people. They'd say "How could that be? Here Michaelangelo presented this vast panorama of such importance, whereas the teabowl is dealing with something so unimportant. Just the idea of a little bowl". But that's not right. The sensibility in both these forms can be equally human, and I think, equally significant. I don't want to pump up the Crafts as against the Arts - that's silly. But I do want to talk a little bit about the idea of there being no sensible division between these things. I don't think there is any sensible line where the two are divided.

The Artisan and the Excise Tax

... from the Craftsman, April, 1967.

Quality as a Value

Mass production brought a decline in the aesthetic qualities of goods offered to the Canadian public. More well designed, high quality products must be made available.

People of taste may escape ugliness by sheer determination to rise above it, or by willingness to pay the price of original, handmade items produced by artists. Though these things cost more than their mass produced counterparts, the demand exceeds the supply, for we have a shortage of artists and artisans in Canada.

Encourage the accelerating demand for quality by encouraging the development of artists and designers, and everybody gains.

Mass vs. Hand Production

The maximum financial return from mass production is achieved when fixed costs are distributed over the number of items manufactured. Fixed unit costs of a hand operation cannot thus be reduced. Herein lies the injustice of the Department of National Revenue's regulation classifying artists as small manufacturers.

This constitutes effective discrimination against the artist. Of artists recognized by the department, some have been given special ruling; some have been forced out of business; and others become dishonest to make a living.

Definitions

"Artist", here, means one who creates works of art, whether with pigment, metal, enamel, wood, stone, leather, plastics, paper, grasses, glass, clay or textiles. What distinguishes such production is that each piece is unique as it is produced essentially by hand. Goods so produced by an artist or under his direct supervision may or may not be functional.

Government and Culture

The government makes an effort toward the advancement of art through the National Gallery (acquisition and exhibition); the National Design Branch of the Department of Industry (consultation and promotion); the Canada Council and the Centennial Commission (financial grants); and the Department of Indian Affairs and the Department of National Resources (instruction and marketing assistance for Indians and Eskimos).

Assistance is directed primarily toward the development of professionalism in the arts. Provincial governments support the same cause.

Intention of Tax Relief

Paintings and sculpture have been declared exempt from import duty, and the government has been successfully petitioned to exempt from excise tax two dimensional art and any sculpture considered by the director of the National Gallery to be "of a cultural character". (See appendix II).

The definition of art must be broadened. It is unreasonable to favour painters and sculptors.

Moreover, for the purposes of taxation there is a vast difference between the original creation of an item and the reproduction of it. This has been recognized in the case of blacksmiths, portrait photographers, and others. (See appendix I).

While it is true the contemporary artist, whatever his medium, makes increasing use of modern tools, the cost price of his product is fixed above all by the time he puts into each piece. The value of his product, the art in it is the individuality of a unique thing that, completed, may be reproduced mechanically through a commercial manufacturing process. The first operation is hand production; the second, mass production.

Alternatives

In the present situation, an artist must elect one of four alternatives:

- (1) He may limit his production to \$3,000 annually in compliance with Section 2(4) of the General Excise and Sales Tax Regulations, (see appendix I) and earn his living doing other work.

- (2) In certain cases, he may claim exemption under Section 32(1) Schedule III. (See appendix II).
- (3) He may pay the 11% excise tax, probably jeopardizing his ability to keep himself on what he can earn.
- (4) He may break the law.

Recommendation

By expanding Section 32(1) (See appendix II) to include all forms of visual art, the following suggested amendment retains the intent of present regulations:

Amendment to Section 32(1), Schedule III of the Excise Tax Act, re items of visual art:

Original art, regardless of materials used, the manufacture of which does not employ the use of jigs, moulds, dies or forms or any reproductive machines and are thus essentially handmade, unique, individual items of produce.

Original reproductions produced in limited series of not more than 25, each piece of which bears the original signature or hall-mark of the artist.

Favourable action on the part of the government would benefit all professional craftsmen in Canada.

GEORGE SHAW, Chairman,
Canadian Craftsmen's Association

APPENDIX I

GENERAL EXCISE AND SALES TAX REGULATIONS - Circular ET 1, 1961

Section 2(4)

Any manufacturer in any of the following classes

- (a) Whose manufacturing operations are confined solely to the manufacture of goods to the order and requirements or specifications of each individual customer, and
- (b) who sells the taxable goods of his manufacture exclusively to consumers or users.

shall be exempt from payment of sales tax on the taxable goods which he manufactures, regardless of the annual volume of his sales thereof, and not required to obtain a sales tax licence:

Blacksmiths;	Opticians;
Dentists;	Portrait Photographers;
Dental Mechanics;	Plumbers;
Prescription Druggists;	Shoemakers;
Milliners;	

Merchant tailors and dressmakers who manufacture only to the order of each individual customer and who do not sell their goods through agents, commission salesmen, travellers or other dealers, or through a chain of three or more of his own stores;

Manufacturers of show cards and signs

- (i) made of non-durable materials, such as cardboard, cotton or paper and
- (ii) drawn or lettered by hand;

Cider Millers who produce cider for a customer from the customer's apples.

APPENDIX II

EXCISE TAX ACT - (Office Consolidation)

Section 32(1)

The tax imposed by section 30 does not apply to the sale or importation of the articles mentioned in Schedule III.

Schedule A - Customs Tariff (referred to in Schedule III, Section 32(1) of the Excise Tax Act).

Item

- 695 - Paintings in oil or water colours and pastels, valued at less than twenty dollars each.
- 695a - Paintings, drawings and pastels by artists, all of the foregoing when valued at not less than twenty dollars each, paintings and sculptures by artists domiciled in Canada but residing temporarily abroad for purposes of study, under regulations by the Minister.
- 695b - Handmade drawings, sketches or designs, but not including patterns, viz.: - drawings, sketches or designs of wearing apparel, including boots and shoes, wall or floor coverings and textile fabrics, when imported in single copies of each
- 10. such drawing, sketch or design for use in the manufacturing

of wearing apparel, boots or shoes, textile fabrics, wall or floor coverings, or of patterns.

- 695c - Original sculptures, or replicas made therefrom, when certified by the director of the National Gallery of Canada as being of a cultural character.
- 695d - Original engravings, etchings, lithographs, woodcuts, unbound, printed by hand from plates or blocks wholly executed by hand, and signed by the artist.
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CORRECTION: ... Acknowledgement

'The Techniques of Attic Pottery' as it appeared in our January and May issues was reprinted from Archaeology Volume 19, No. 3 (June 1966) pp. 173-181.

B. B. C. & C. M. T.
for
Stoneware Glazes

by Sue Arundel

In the Summer Session of 1964 Stan Clarke's U. B. C. classes were, as usual, assigned glaze research projects. Being at that time ardently interested in Geology, I chose to investigate the use of mine tailings and slags as glaze additives, and thereby stumbled across one of B. C. 's free glazes. Summer Session time being breathlessly short, I limited exploration to four types of mine produce, only two of which proved sufficiently interesting to warrant continued use, but there are doubtless many more possibilities in this field. My two successes were with Britannia Beach concentrate and Copper Mountain tailings - hereafter referred to as B. B. C. and C. M. T.

B. B. C. dwells in cone-shaped piles at the water end of the mine's conveyor system, just a step or two off the Squamish Highway. I have

a haunting feeling that to take it could be regarded as theft, as it is probably destined for foreign ports, but a paper bagful goes a long way and hasn't noticeably bothered our balance of trade. It is a glaze additive only, its analysis being:

98% pyrite (FeS_2)
.8% gold
0.14% chalcopyrite (CuFeS_2)
0.05% sphalerite (ZnS)

As is obvious from its high iron content, it produces a brown speckle effect which is very pleasant in amounts up to 20% by weight in all glazes - except a few copper-loving glazes such as R17C, where it produces that horrible matt-metallic colour typical of a copper overload.

I have also used B. B. C. at times in a clay body, instead of grog or silica sand, to give body and colour to the clay. Used this way, unglazed areas are nicely speckled and the iron bleeds through light-coloured glazed areas, but there is a great disadvantage: during firing choking waves of sulphur gases are released and billow out of every crevice in the kiln, necessitating evacuation of the kiln-room.

C. M. T.

A more versatile material than B. B. C., this material is spread over acres of land just outside Princeton. The location is familiar to anyone who has driven by, as the now defunct company has posted a large statistical sign on the highway. One simply drives in on the access road, parks on the tailings, and shovels the sandy material into the car.

C. M. T. proved to be a good addition to any glaze in any quantity, either sprinkled into them or mixed into a heavy paste. Wedged into clay as grog, it improves the body without the gaseous disadvantages of B. B. C. Applied as a Cone 8, and higher, glaze, it is a variegated brown with little tendency to run. At Cone 8 it has a pleasant, slightly grainy texture, but at the higher temperatures it smooths out and darkens to a satin matt. Its main drawback is in application. I mix it with very little water and vast quantities of gum or C. M. C. and 12.

apply it very thickly - sometimes with a brush; sometimes with the hand. When dry it clings with cement-like devotion to the pot, and other glazes can be splashed over it with no worry about handling. It is much easier to apply when ball-milled, but it loses much of its character and fires a mustardy-brown satin matt.

The actual analysis of C.M.T. is:

Silica	48.49%	K ₂ O	1.00%
Alumina	15.09	Chromium	0.36
Calcite	10.40	Titanium	0.09
Fe ₂ O ₃	7.10	Strontium	0.04
MgO	5.64	Tin	0.02
Na ₂ O	2.80	Cobalt	0.0079
CuO	1.58	Nickel	0.0068
Sulphur	1.02	Lead	0.006
Manganese	1.02	Vanadium	0.06

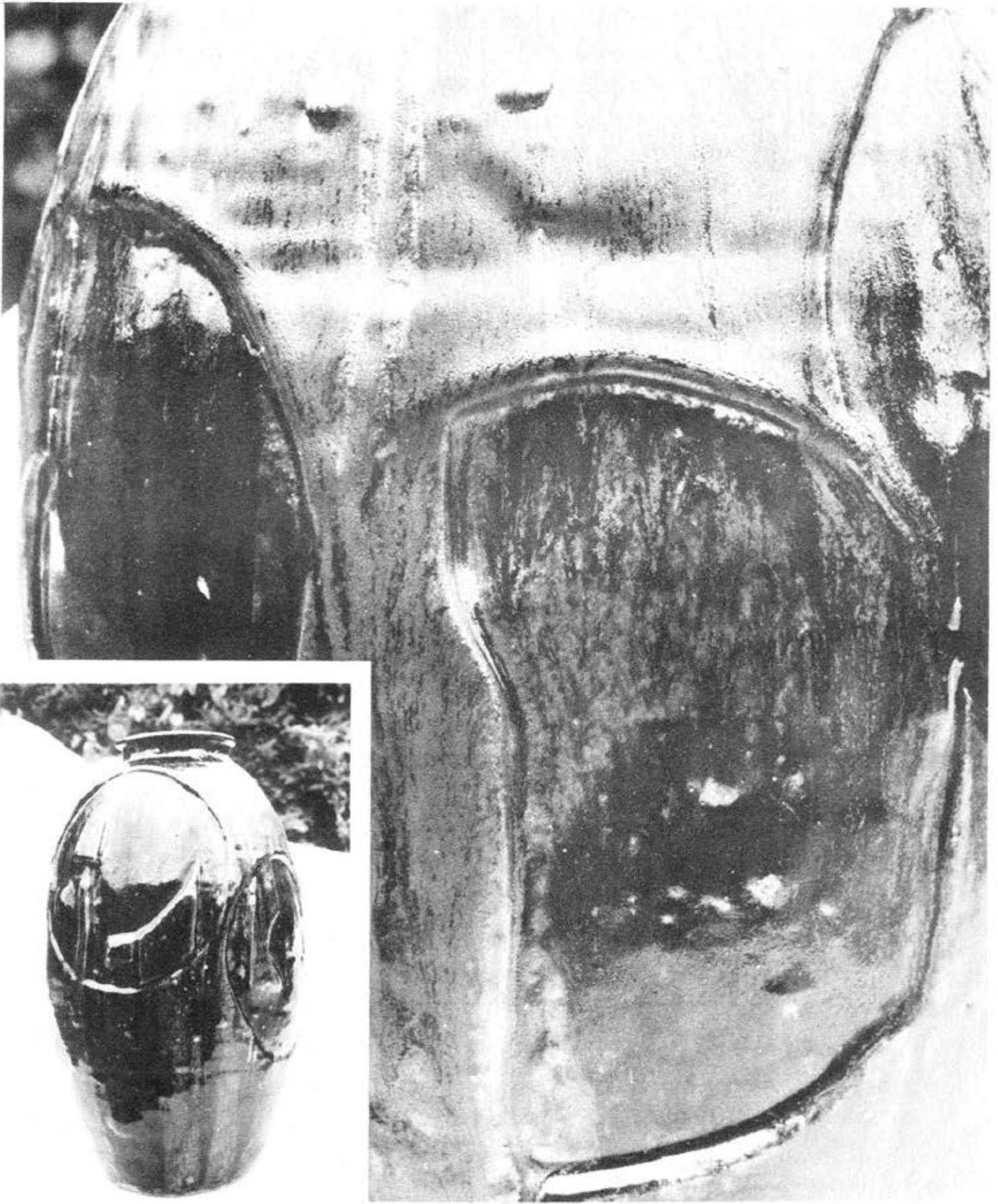
plus traces of arsenic, silver, gold, etc. although the contents vary slightly from place to place on the pond acreage.

As with Basalt glazes, this can be worked by chemical analysis to the Seger formula:

<u>RO</u>	<u>R₂O₃</u>	<u>RO₂</u>
CaO - 0.485	Al ₂ O ₃ - 0.383	SiO ₂ - 2.08
MgO - 0.369	Fe ₂ O ₃ - 0.112	
Na ₂ O - 0.120		
K ₂ O - 0.026		

Molecular weight 230.

According to average relationships between silica and alumina, the tailings are 1.4 molecular equivalent weights short on silica, and further research might be done in adjusting this lack with Nephelime Syenite, etc., but as it stands C.M.T. is a working and never-fail brown glaze - FREE.



by Sue Arundel

Hand built, stoneware pot
Glaze - Copper Mountain Tailing

DISTRICT NEWS

Report from the Okanagan

Summer weather saw the early completion of a large gas kiln built by Walter Dexter. However, he hardly had time to take the growing pains out of it before selling his studio-shop and moving to Nelson where he will replace Santo Mignosa at the Kootenay School of Art. Best wishes go with you from all potters of the Okanagan, Walter. We will miss you.

Also kiln building, Frances Hatfield received a Canada Council Short Term Grant for study of gas kilns. On the strength of this a trip was made to view the kiln Jack Sures has built at the University of Saskatchewan, Regina. Thanks to both Mr. Sures and Mrs. Levine who kindly explained the kiln and showed me around their department. An exciting side-trip in a "Piper" aircraft from Regina to Medicine Hat landed me at the door of Luke Lindoe where I was given a very careful and helpful description of gas kiln building and viewed Mr. Lindoe's kiln. The last portion of this grant was a week with Paul Soldner in Seattle, building, with his class, a two-chamber, six burner gas kiln, dimensions: 8'3" x 4'6". This kiln has a large down draft chamber for glaze ware and a smaller bisque chamber which doubles as the chimney.

The pottery department of the Okanagan Summer School has increased yet again - this year Gillian Hodge nobly copes with numbers of eager youngsters in a larger than ever department. Ruth Meecham has been of great assistance to Frances Hatfield in the teen and adult areas. At the time of writing we are moving into the last week: drying pots surge out from the doorways across the school grounds, two kilns smoulder on, and the Raku firings in the Schwenk pottery orchard are calling for plenty of wood chopping on the part of all male students.

Frances Hatfield

Report from the Kootenays

For the second straight year, the 25 International competition of Ceramic Art held in Faenza, Italy, has awarded a Silver Medal to the Kootenay School of Art of Nelson, B. C. This school was admitted to the exhibition in the section specially reserved to art schools from the 15.

world over, with thirty pieces by thirteen students. Andy SUKNASKI entered with three most spontaneous and powerful vases, on to which he imprinted various short poems. David GREEN also entered with three pieces, two of these were shaped from a rock and thus retained a strong sensuous surface.

MEESA and MAKITUK, the two young Eskimos who came to Nelson to learn about clay were also on their first experience with shows. MAKITUK's were three pieces, two representing traditional type of Eskimo figures of a mother carrying a child, which, similar to other Eskimo carvings, retained the strong enclosed look. The third one represented a large Arctic owl. MAKUTUK was awarded a third prize for her entries. These prizes are awarded to students of art schools to encourage and prompt the student to enter other competitions and to acquire professional status. Besides the students' works, the jury also admitted two pieces by the Ceramic Instructor Mr. S. MIGNOSA, to the competition reserved to artists.

Once again, Mr. Hal RIEGGER has come up to Nelson to conduct a three weeks course on Raku at the University of Notre Dame.

Particularly impressive was the way Mr. RIEGGER approached the teaching of Raku and Ceramics in general. No formal lectures were given, no demands on students were made. The whole course centered on experimental uses of raw materials and on the freedom of expression. As a result, a variety of clay objects were created. Sand, rocks, weeds, branches, anything that left an impression in clay was used and the results at times were exciting and unique. Three kilns were rebuilt and used constantly.

Field trips were conducted often to visit the sites of old mines, in order to collect minerals which later were used to mix with clay and glazes or brushed on. Films were shown of various types of kilns built by Mr. RIEGGER's many classes in the United States of America and a number of color slides of Raku pots by a member of the class, Mr. Charlie BROWN of Mandarin, Florida who, together with two other potters from Florida, joined Mr. RIEGGER in Nelson. It is interesting to notice how Mr. BROWN, in his late fifties, a few years ago left his office job and security to become a full-time potter. He works only in Raku and uses a comparatively large electric front loading kiln. He makes approximately 5 large pots a day which he sells in the various pot shops of his area. The last issue of Ceramic Monthly Magazine, features a pot of Mr. BROWN's on its front cover.

This year has been one of the most successful courses Mr. RIEGGER has ever conducted. He will be returning next year to conduct a four week course.

Santo Mignosa

WORKSHOPS AND CONFERENCES

Paul Soldner Workshop

The American Craftsmen's Council has joined Pottery Northwest, the new non-profit teaching and production facility located in Seattle Center, Washington, in sponsoring a pottery workshop July 10 - Aug. 10, 1967. Paul Soldner headed the workshop along with Ken Hendry, his former student, who is now resident potter at Pottery Northwest. The workshop accommodated 40 potters. Guild members attending: Frances Hatfield, Tam Irving, Heinz Laffin, Wayne Ngan, Jack Wells.

The Art Centre - 1334 Richter Street, Kelowna, B.C.

Classes in ceramics, sketching, and painting will be instructed by Zeljko Kujundzic. The aim is an art programme for the development of potential in creative expression.

Canadian Craftsmen's Association Conference

Queens' University, Kingston, Ontario. Aug. 6-11, 1967.

The Canadian Craftsmen's Association is pleased to announce a conference of craftsmen and artists, to be held in Kingston in August.

The Association is able to sponsor this conference with the financial assistance of the Canada Council. Six months of preparation (financed by grants from the Ontario Council for the Arts and the Saskatchewan Arts Board) have resulted in an international panel of resource persons in many disciplines of the arts and humanities.

The purpose of the conference is:

- 1) to examine future possibilities in the creative field;
- 2) to sound out national opinion on current problems;
- 3) to exchange information.

The Biennial Meeting of the Canadian Craftsmen's Association will be held Thursday, August 10th.

For further information write to the Canadian Craftsmen's Association, P.O. Box 2431, Station D., Ottawa, Ontario.

WHERE TO EXHIBIT

9th Biennial International Exhibition Sao Paulo, Brazil

This exhibition will take place between Sept. and Nov., 1967, and includes primarily the plastic arts. For further information write to:

The Secretary, Caixa Postal 7832, Sao Paulo, Brazil.

(from Tactile, Newsletter of Canadian Guild of Potters)

Invitational Show 1968

The Board of Directors have decided to organize and circulate a biennial invitational show to be held on even years, Canadian Ceramics being held on the odd years. The purpose of the show will be to provide a platform, every two years, for a few craftsmen to present an unjuried personal statement through a collection of their works.

Invitations will be sent by the exhibition committee in August, for the show to open in January, 1968. Once an exhibitor, the potter will not be considered for the next two invitationals.

We hope that this will complement the juried show. Many words have been said of late about juries and their inadequacies. The mature professional now can display work in which he really believes - rather than the "safe entries" that always get in the shows.

Gordon Barnes.

Museum West Christmas Show - "My Room"

... from American Craftsmen's Council N.W. Region Newsletter.

Now is the time to write to Herb Raynaud, Director of Museum West, Ghirardelli Square, 900 North Point St., San Francisco, Calif. 94109, if you are interested in their Christmas 1967 Show "My Room". Quote from Mr. Raynaud's letter: "This show's intent is to present everything for a child's room; the fantasies, joys, and wonderment as seen through his eyes. The age group is three years and under. The subject matter, media, and style are almost unlimited ... toys, furniture, games, floor coverings, wall

decorations, whimsams, or whatever." It is necessary to write the Museum at once of your intent to enter; selections for the show will be made later from photos or slides.

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Reminder: Hycroft Annual Sale of Pottery

The Guild sale will be held again this November at Hycroft. A high standard of craftsmanship should be maintained. Members should begin making their selection now.

Details and entry forms will be published in the October edition of The Western Potter.

CREDITS:- Members should notify the editor of their exhibits and prizes.

Perspective '67. Glen Lewis ... \$1,000

Canada Council Award Gathie Falk ... \$ 750

Canada Craft '67

Michael Henry

Heinz Laffin

Avery Huyghe

Glen Lewis

Charmian Johnson

Wayne Ngan

Adolf Schwenk

Awards - Ceramics

Robert Bozak (Calgary) \$200

Jack Sures (Regina) \$100

Suzanne Arundel (West Vancouver) \$ 50

David Long (Toronto) \$ 50

Gary Crawford (Burnaby) \$ 25

Victor Cicansky (Regina) \$ 25

One Man Show at Guild of Canadian Potters, Toronto. Sept. 8-30.
Plus Canada Council Travel Grant ... Michael Henry.

Commission at EXPO

Rodney Maxwell-Muir

Potters who have been to EXPO may have had their attention caught by some interesting stoneware in La Toundra Restaurant in the Canadian Pavilion. It is pleasant to report that all these pieces are the work of our Vancouver member, Rodney Maxwell-Muir.

This large commission was a development of his being approached, about eighteen months ago, to do a small job for a design consulting firm. The requirement then was for a small group of sample pieces of stoneware made especially to fit the proposed decor for the restaurant; the idea was that a manufacturer would then copy the samples. However, when the consultant took the prototypes to the East and various possibilities were checked out there, the answer came back that Mr. Maxwell-Muir should carry out the entire order, which ran as follows:

300	12-inch platters	144	salt and pepper shakers
288	large plates	40	candle-holders

Rodney says that to produce such a large number of pieces, particularly the flat dishes, was a real challenge. He threw the plates and candle-holders, drape-moulded the rectangular platters, slab-built the salts and peppers, and designed the sgraffitto decorations with northland subjects. The whole job took him about five months to complete, and there were, as one can imagine, many problems to be solved on the way.

He says he was very happy not only educationally and financially to receive this commission, but also because he thinks that not enough artist potters are called upon by industry to help create and design commercial ware.

Avery Huyghe

CRAFTS FOR EXPORT ... from April Newsletter, The
Canadian Craftsmen's Association

A special word of caution is offered to craftsmen interested in finding markets for their work abroad

With the increase in exhibitions of work by Canadian craftsmen which now find their way out of the country through the Departments of External Affairs, Trade and Commerce, etc., craftsmen are being contacted by retailers and importers in other countries.

Craftsmen are urged to investigate all such enquiries before they rashly send off shipments of their work. One craftsman recently contacted by an 'importer' in London wisely investigated the company through the Dept. of Trade and Commerce whose London officers were able to advise that the company was completely unknown and the address supplied was that of a forwarding mail organization.

Craftsmen interested in exporting are therefore urged to contact the Dept. of Trade and Commerce which maintains a confidential Exporters Directory containing information on reliable Canadian firms and their products which will enable trade commissioners abroad to provide information on your product to interested buyers abroad.

Further information on export trade services of the Dept. of Trade and Commerce may be obtained from regional offices and for those craftsmen living outside cities having regional offices, direct access to the Department's export specialists may be obtained by dialing the Long Distance Operator and asking for Zenith 0-1967.

HARRY DAVIS WORKSHOP (1966)

Copies of the illustrated booklet produced as a result of the successful visit of New Zealand potter Harry Davis, have been received from the printer. They are now available to all Guild members at \$2 plus 20¢ for handling and postage. Orders should be addressed to:

Mr. Bill Parsk, 9468, 115A St., North Surrey.

ROSS-HUYGHE SCHOOL OF POTTERY
4430 West 10th Avenue, Vancouver 8.

For information regarding autumn throwing and hand-building courses (mornings and evenings), please call

224-5194

Pottery business for sale. Excellent location at Okanagan Mission approximately 5 miles from Kelowna city centre. Low overhead; 600 sq. ft. of working space. Two wheels, assorted benches, racks, and ware boards. Recently built 30 cu. ft. gas kiln. Also 4 cu. ft. electric kiln. Contact: W. Dexter, Box 24, Okanagan Mission, B.C. Phone Kelowna 764-4971.

CANADA CENTENNIAL SALUTATIONS!

from Northwest Friends of the Arts, U.S.A.

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Assist. Editor:

Miss Suki Anderson,
3853 W. 2nd Ave.,
Vancouver, B. C.

Corresponding
Secretary:

Sue Arundel,
1450 Fulton,
West Vancouver, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

... to all Guild Members

To present a magazine that is of interest and value to you has always been the aim of The Western Potter. Unfortunately, many of you exist under the delusion that this can best be accomplished by a few - excluding yourselves from this supposedly talented group.

There is no reason why every member who is proud of his work should not write about it. Perhaps you have discovered an interesting building or glazing technique. (Sue Arundel's excellent article on mine tailings has no doubt been a source of information for you).

Do you have knowledge of ... raku firing and its estimable tradition? economical kiln building? folk art? main stream modern? I urge you to share this with other Guild members.

Editor

Tear off and Send

MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild.

NAME _____

ADDRESS _____

CITY _____ ZONE _____

Send cheques plus exchange to Treasurer, B. C. Potters' Guild:

Mrs L. Huff,
630 Greenwood Rd.
West Vancouver, B. C.

(Membership Fees: \$5.00 ... Lower Mainland and Fraser Valley Area
\$3.00 ... Other areas.)

"QUAGMIRE" potter's wheel

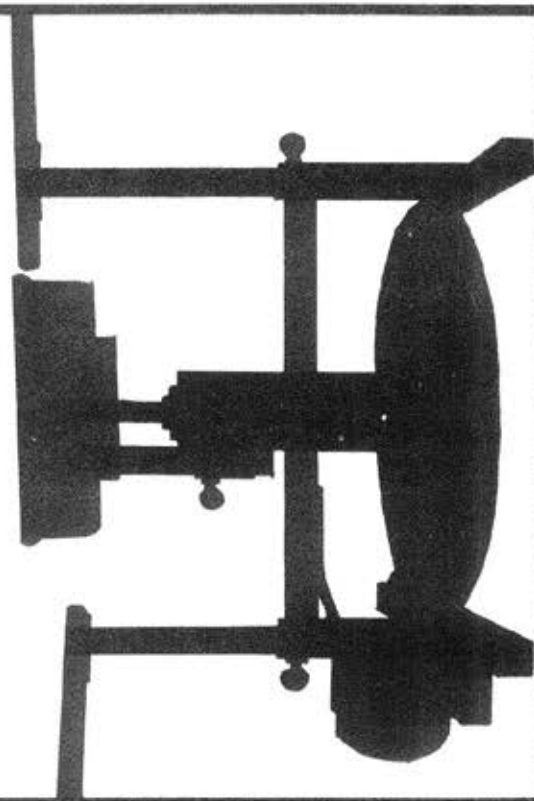
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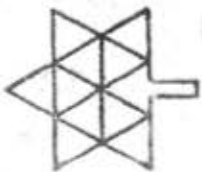
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Mrs Joan Sloan,
1830 Richmond St.,
Vancouver 8



Letter from Edmonton Potters' Guild, Box 5641, Station "L",
Edmonton, Alberta, March 1967.

"To Whom It May Concern,

We write on behalf of this organization which seeks a well qualified instructor for September, 1967.

We comprise some 75 active members, about 35 of whom are Advanced Potters, some having their own workshop, and there will be a few beginners. Many of the Advanced Potters have been working for twelve or more years under instructors including Sybyl Laubental, Helen McKenzie, Walter Dexter, Wilma Baker, Carl Sande and Jan VanAldervegan (Askey), all of whom are well known in the ceramic world.

We run five classes of four hours, two evening, two afternoon and one morning, from September to June, for a total of 34 classes. However this is subject to change should the executive deem it necessary. We offer the instructor full use of our excellent workshop and provide free use of materials, clay, glazes and full use of equipment.

There are several excellent outlets in the city, commissions are available and lectures to public organizations make the possibility of augmenting the salary excellent. The only stipulation governing the instructor's use of Guild equipment is that firings for the Guild must be kept up to date, at least one firing per week in each kiln and if necessary more. We have a well-equipped studio, consisting of four rooms, one large workroom, a glaze room, glaze preparation room and a large storage room. There are two large kilns, one electric and one gas, both recently overhauled. There are thirteen kick-wheels and one electric wheel, several work tables, two wedging tables, two sinks, display cupboards, washing machine for mixing clay, library, lockers for each student, damp cupboards, drying cupboards, carts, test kiln, spray machine, and all necessary equipment for the operation of a Pot Shop.

We pay a twelve-month salary which includes one month's holiday. The basic salary is at present \$3,600 a year plus \$100 per year for each year with the Guild. The salary is under study at the present time and some thought is being given

to former teaching experience and years of training. However, we feel that by providing facilities and materials, and an outlet for the sale of ceramics ware the instructor can augment the present salary to some considerable extent.

Throughout the year workshops are planned, and special instructional lessons are given as instructor thinks necessary. Every two years a Coffee Party is held to which Guild members contribute pottery the sale of which provides for repairs and new equipment. The Guild is happy to provide this opportunity for the sale of the instructor's pottery and no commission is taken. These ventures have proven very successful for both parties. Our instructor is expected to give assistance in these areas, be responsible for all matters concerning the working of the kilns, ordering of supplies, organization of the pot shop, etc. An elected executive runs the business side and gives the instructor any necessary support. A Joe for each class does any task set by the instructor for efficient operation of the workshop.

An executive meeting has been set for the latter part of April and we would be pleased to receive applications by that time from interested persons. Please include training, teaching experience, references and if possible slides of work.

Thank you,

Selection Committee

M. Sproule

M. Rawson

M. Ungstad, President

"

* * DUES * *

May we remind the membership that fees for 1967 were due April 1.
The new fee structure is as follows:

Lower Mainland, Fraser Valley area \$5.00

Other areas \$3.00

Fees should be forwarded to: Mrs L. Huff, Treasurer,

B. C. Potters' Guild,
630 Greenwood Rd., W. Vancouver, B. C.

ISLAND POTTERS SUPPLY

1700 Kings Road,
Victoria, B. C.

Tel: EV 5-8113

Clays

Chemicals

Frits

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Glaze Stains

Underglazes: Overglazes: Lusters: Gold, Platinum
Glazes for red and white stoneware clays.

Egyptian Paste

Books

Wheels

Kilns

Kiln Furniture

Metal Enamel

Equipment

Supplies

Edmonton Potters' Guild requires instructor, commencing September, 1967. Salary \$3,600 (under study), holiday pay, increments, use of facilities and materials supplied; 75 members, 5 classes of 4 hours. See pages 20-22 for details. Apply Edmonton Potters' Guild, Box 5641, for further information.

Persons interested in obtaining a copy of the book "Understanding Pottery Glazes" by David Green, please contact The Claybin, 4247 East Hastings St., N. Burnaby, Tel. 298-1040, before May 20.

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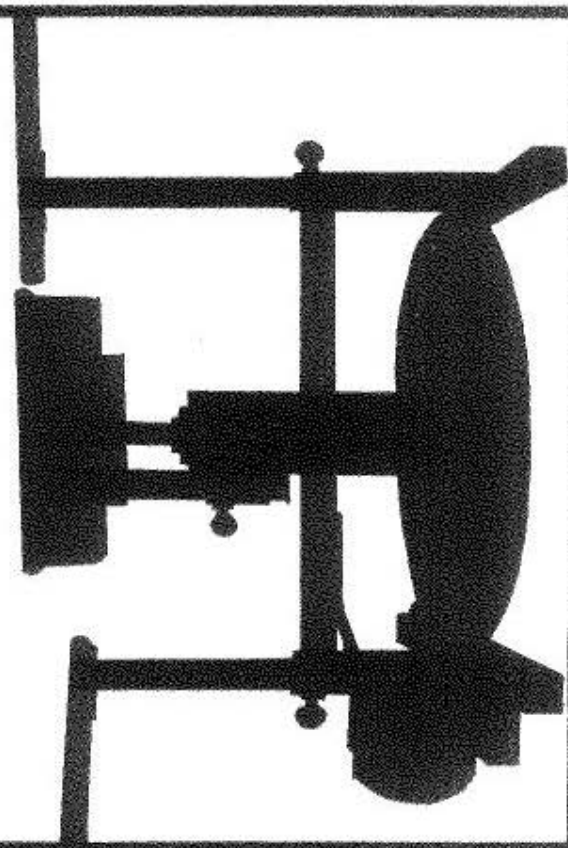
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